

No 26

4° Mus. Pr. 45234



MESSE

[in F moll:]

für

vier Singstimmen,

2 Violinen, Viola, 2 Clarinetten,
2 Horn, und Orgel,

componirt

von

JOSEPH SCHNABEL.

Capellmeister zu Breslau.

Nº 302.

[ca. 1820]

Pr 3 Rhtl.

Aus langwiltigen Tagungen
am 12 März 1845
Grafen

B.R.E.S.L.A.U.

bei Carl Gustav Förster.

Md/68/607

VIOLINO I^{mo}.Kyrie. *Adagio.*

Musical score for Kyrie, Adagio, Violino I. The score consists of ten staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The dynamics range from *pp* (pianissimo) to *sf* (sforzando). The tempo is marked *Adagio*. The score includes various musical notations such as slurs, accents, and fingerings.

Gloria *Allego.*

Musical score for Gloria, Allego, Violino I. The score consists of four staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The dynamics range from *pp* (pianissimo) to *sf* (sforzando). The tempo is marked *Allego*. The score includes various musical notations such as slurs, accents, and fingerings.

VIOLINO I^{mo}.

3.

Violino I musical score, measures 1-13. The score is written on 13 staves in G major (one sharp) and 3/4 time. It features various musical notations including slurs, ties, and dynamic markings such as 'p' (piano), 'pp' (pianissimo), and 'sp' (sforzando). The music includes sixteenth-note runs, eighth-note patterns, and some triplet markings.

Allabreve

Credo.

VIOLINO I^{mo}.

Violino I^{mo} musical score, measures 301-310. The score is written for Violino I in G major, 4/4 time. It features various musical notations including treble clefs, key signatures, time signatures, and dynamic markings such as *p*, *pp*, *sf*, and *tr* (trills). The notation includes eighth notes, sixteenth notes, and trills. The score is divided into measures by bar lines. The first measure (301) starts with a treble clef and a key signature of one sharp (F#). The second measure (302) starts with a treble clef and a key signature of one sharp (F#). The third measure (303) starts with a treble clef and a key signature of one sharp (F#). The fourth measure (304) starts with a treble clef and a key signature of one sharp (F#). The fifth measure (305) starts with a treble clef and a key signature of one sharp (F#). The sixth measure (306) starts with a treble clef and a key signature of one sharp (F#). The seventh measure (307) starts with a treble clef and a key signature of one sharp (F#). The eighth measure (308) starts with a treble clef and a key signature of one sharp (F#). The ninth measure (309) starts with a treble clef and a key signature of one sharp (F#). The tenth measure (310) starts with a treble clef and a key signature of one sharp (F#).

VIOLINO I^{mo}.

5.

Violino I musical score, measures 1-10. The music is in G major (one sharp) and 4/4 time. It features a series of eighth-note patterns in the first four measures, followed by a more melodic line in the fifth measure. The sixth measure has a forte (*sf*) dynamic marking. The seventh measure has a piano (*p*) dynamic marking. The eighth measure has a forte (*f*) dynamic marking. The ninth measure has a forte (*f*) dynamic marking. The tenth measure has a forte (*f*) dynamic marking.

Adagio.

Sanctus.

Violino I musical score, measures 11-14. The music is in G major (one sharp) and 4/4 time. It features a series of eighth-note patterns in the first four measures, followed by a more melodic line in the fifth measure. The sixth measure has a forte (*sf*) dynamic marking. The seventh measure has a piano (*p*) dynamic marking. The eighth measure has a forte (*f*) dynamic marking. The ninth measure has a forte (*f*) dynamic marking. The tenth measure has a forte (*f*) dynamic marking.

6.

Alto: assai

Benedictus. *Allegretto.*

The musical score is written on six staves. The first staff begins with the tempo marking 'Allegretto.' and the dynamic 'p'. The second staff has a 'dol.' (dolce) marking. The third staff has a 'p' marking. The fourth staff has a 'ff' marking. The fifth staff has a 'ff' marking. The sixth staff has a 'ff' marking. The score includes various musical notations such as notes, rests, slurs, and articulation marks.

VIOLINO I^{mo}.

7.

W *piu moto*

Larghetto.
Agnus .

un poco piu moto dol.

Bayerische
Staatsbibliothek
München

CANTO

1.

Kyrie. *Adagio.* *5* *tut p*

Kyri-e-e-le

i-son Kyri-e-e-le-i-son Ky-ri-e-e-le-i-son e-

le-i-son Kyri-e-e-le-i-son *solo*

le-i-son Kyri-e-e-le-i-son *Christe e-*

le-i-son *Christe e* *le-i-son* *Christe e-le-i-son, e-*

le-i-son, Christe-e-le-i-son e-le-i-son,

tut p *Ky-ri-e-e-le-i-son, Kyri-e-e-le-i-son, Ky-ri-e-e-*

le-i-son Christe-e-le-i-son. Kyri-e-e-le-i-son Kyri-e-e-

le-i-son, Kyri-e Kyri-e-e-le-i-son Ky-ri-e-e-

le-i-son Ky-ri-e-e-le-i-son.

Gloria. *Allo.* *tut fr* *p*

Glo-ri-a in ex-cel-sis De-o et in terra

pax ho-mi-ni-bus bo-nae vo-lun-ta-

-tis lau-da-mus te be-ne-di-ci-mus te

a do ra mus te, glo ri fi ca mus te
grati as a gi mus ti bi propter magnam glori am tuam
Domine Deus rex coe les tis Deus pa ter om ni po tens
Domine fi li u ni ge ni te Je su Chri ste Domine
De us agnus De i Fi li us Pa tris qui
tol lis pec ca ta mundi mi se re re no bis
qui tollis pec ca ta mundi sus ci pe de pre ca ti o nem
nos tram qui se des ad dex ter am Pa tris mi se re re
no bis quoniam tu so lus sanctus tu so lus Do mi
nus tu so lus al tis si mus Je su Chri ste
cum sancto Spi ri tu in glori a De i Pa tris a men
a men a men.

CANTO.

3.

Credo.

Allabreve tut:ff

Cre do in u-num De-um Pa-trem om-ni-po
 ten-tem fac-to-rem coeli et terrae vi-si-bi-li-um omni-um et
 in vi-si-bi-li-um et in u-num Do-mi-num Je-sum
 Christum fi-li-um De-i u-ni-genitum et ex pa-tre natum an-te
 om-ni-a se-cu-la De-um de Deo lumen de lumine
 De-um ve-rum de Deo ve-ro ge-ni-tum non factum con sub
 stan-ti a-lem pa-tri per quem omni-a fac-ta sunt qui
 propter nos ho-mi-nes et propter nostram sa-lu-tem de
 scen-dit de coe-lis et in car
 na-tus est de Spi-ri-tu sanc-to ex Ma-ri-a Vir-gi-ne
 et ho-mo fac-tus est cru-ci-fi-xus e-tiam pro
 no-bis sub Pon-ti-o Pi-la-to pas-sus

et se-pul-tus est et re-sur-rexit ter-ti-a Die se-
 cun-dum scrip-turas et as-cen-dit in coe-lum se-det ad dex-teram
 Pa-tris et i-terum ven-tu-rus est cum glori-a ju-dica-re vi-vos et
 mor-tu-os cu-jus reg-ni non erit fi-nis et in Spi-ri-tum
 san-ctum Do-mi-num et vi-vi-fi-can-tem qui ex Pa-tre fi-li-o que pro-
 ce-dit qui cum Pa-tre et fi-li-o si-mul a-do-ra-tur et
 con-glori-fi-ca-tur qui lo-cu-tus est per Pro-phe-tas et unam san-ctam ca-
 tho-li-cam et a-pos-to-li-cam ec-cle-si-am con-fi-te-or unum bap-
 tis-ma in re-mis-si-o-nem pec-ca-to-rum et ex-spe-c-to re-sur-
 rec-ti-o-nem mor-tu-o-rum et vi-tam ven-tu-ri sae-cu-li
 a-men a-men a-men a-men
 a-men a-men a-men

CANTO.

5.

Sanctus. *Adagio* *tut p* *fr*

Sanc — — — — — *tus sanc*

tus *sanc* — — — — — *tus Do mi nus*

De us Do mi nus De us Do mi nus De us Sa ba oth.

Allo assai. *fr*

Ple ni sunt coe li et ter ra glo ri a tu a glo ri a

tu a glo ri a tu a glo ri a tu a Ho

san na Ho san na in ex cel sis Ho san na Ho san na

Ho san na ho san na in ex cel sis Ho san na in ex

cel sis Ho san na in ex cel sis Ho san na Ho san na

in ex cel sis Ho san na in ex cel sis.

Benedictus. *Allegretto* *solo*

qui ve — — — — — *tut fr*

nit qui ve nit be ne

dic tus qui ve nit in no mi ne Do mi ni

CANTO.

solo.

be-ne-dic-tus qui ve-nit qui ve-nit qui ve-nit qui

ve-nit in no-mi-ne in no

2. tut. fr.

mi-ne Do-mi-ni be-ne dic-tus qui

ve-nit in no-mi-ne Do-mi-ni qui ve-nit

in no-mi-ne Do-mi-ni Do-mi-ni be-ne

dic-tus qui ve-nit ve-nit in no-mi-ne

fr. solo

Do-mi-ni qui ve-nit in no-mi-ne Do-mi-ni qui

3. tut. fr.

ve-nit qui ve-nit qui ve-nit

2.

nit in no-mi-ne Do-mi-ni

piu moto. fr.

Ho-san-na Ho-san-na Ho sanna in ex

cel-sis Ho-san-na in ex-cel-sis Ho-sanna in ex

cel-sis.

CANTO.

7.

Larghetto *tut p*

Agnus.

Ag-nus Dei qui-tol-lis qui-tol-lis pec-ca-ta
 mundi mise-re-re mise-re-re mise-re-re mi-se-re-re
 no-bis Ag-nus Dei qui-tol-lis qui-tol-lis pec-
 ca-ta mundi mise-re-re no-bis mise-re-re nobis mi-se-
 re-re no-bis Ag-nus De-i qui-tol-lis qui-tol-lis pec-
 ca-ta mundi do-na no-bis pa-cem do-na
 do-na no-bis pa-cem do-na no-bis pa-cem do-na
 do-na no-bis pa-cem do-na no-bis no-bis pa-cem do-na
 no-bis pa-cem do-na no-bis no-bis pa-cem do-na no-bis
 pa-cem do-na do-na no-bis pa-cem do-na no-bis pa-cem
 do-na do-na no-bis do-na do-na no-bis pa-cem do-na no-bis pa-
 cem do-na no-bis pa-cem.

un poco più moto, dol
solo.
tut
fr.
p
mf
2

ALTO.

1.

Kyrie.

Adagio

6

tut p

Kyrie e — le — — — — — i — son

Ky-ri-e e — le i-son Kyri-e e — le i-son Kyrie e — le —

i — son Christe e — le i-son Christe e — le — — — i

son e — — — le — — — i-son e — le — i-son e — le — — —

— i — son Kyri-e e — le — — — i-son Kyrie Ky-ri-e e —

le i-son Kyrie e — le i-son Kyrie e — le i-son Kyrie — e

le — i-son Kyri-e e — le — i-son Ky-ri-e e — le i-son

Ky-ri-e e — le — — — i-son.

Gloria.

Allo

tut fr

Glo-ri-a in ex-celsis De-o, De — — — — — o

et in terra pa-x ho — mini — bus bonae vo — lun — ta — tis lau

da — mus te be-ne-di-ci-mus te a — — do-ra — — —

mus te glo — ri — — fi — ca — mus te

ALTO.

P *fr*

gra-ti-as a-gi-mus ti-bi propter magnam glo-ri-am

1 *>*

tua-m Do-mi-ne Deus rex coe-les-tis Deus pater om-

1 *1*

ni-po-tens Do-mi-ne fili u-ni ge-ni-te Je-su

1

Chri-ste Do-mi-ne Deus agnus De-i fi-li-us

p *>* *pp*

Pa-tris qui tol-lis pec-ca-ta mundi mi-se

> *1*

re-re no-bis qui tol-lis pec-ca-ta mundi

fr *fr*

sus-ci-pe de pre-ca-ti-o-nem nos-tram qui sedes ad

1

dexte-ram pa-tris mise-re-re no-bis

fr

quoni-am tu so-lus sanc-tus tu solus Do-mi-

nus tu so-lus al-tis-si-mus Je-su Chri-ste

cum sancto spi-ri-tu in glori-a De-i Pa-tris amen a-

men a-men a-men a-men a-men.

ALTO.

3.

Allabreve tut. fr

Credo.

Credo in unum Deum patrem omni po tentem fac

to rem coe li et terrae vi si bi li um om ni um et

in vi si bi li um et in unum Dominum Jesum Christum fi li um

De i u ni ge ni tum et ex Pa tre natum ante om ni a

saec u la De um de Deo lumen de lumi ne De um

ve rum de De o ve ro ge nitum non factum consub stanti a lem

patri per quem omni a facta sunt qui propter non ho mi nes et

propter nostram sa lu tem de scen dit de coe lis

et in car na tus est de Spi ri tu san cto ex Ma ri a Vir gi ne

et ho mo fac tus est cruci fix us e ti am pro

no bis sub Pon ti o Pi la to pas sus et se pul tus

est et re sur rexit ter ti a di e se cundum scrip tu ras

ALTO.

et as cendit in coelum sedet ad dextram Patris et i-terum ven-
 -turus est cum glo-ri-a ju-di-ca-re vivos ^p et mor-tu-os
^f ^{1.} ^{tut. fr}
 cujus regni non erit fi-nis et in spi-ri-tum
 sanctum Do-mi-num et vi-vi-fi-cantem qui ex Patre fi-li-o que proce-
 dit qui cum Patre et fi-li-o simul-a do-ratur et conglo-ri-fi-
 catur qui lo-cutus est per Pro-phe-tas, et unam sanctam ca-
 tho-li-cam et a-pos-to-li-cam ec-cle-si-am confi-ti-or
 unum bap-tis-ma in re-mis-si-o-nem pec-ca-to-rum. et ex-
 spectro re-sur-rec-ti-o-nem mortu-orum et vitam ven-
 tu-ri sae-cu-li a-
 men a-men a-men a-
 men a-men a-men.

ALTO.

Sanctus.

Adagio 3. *tut* *p* *fr*

Sanc *tus sanc*

1 p *fr* *p*

tus sanc tus Do mi nus

mf *fr*

Deus Do mi nus De us Do mi nus De us Sa ba oth.

Alto assai

tut fr

Pleni sunt coe li et ter ra glo ri a tu a

glo ri a tu a glo ri a tu a glo ri a

glo ri a tu a Ho san na in ex cel sis Ho

san na Ho san

na in ex cel sis Ho sanna in ex

cel sis Ho san na in ex cel sis Ho san

na Ho san na in ex

cel sis Ho san na in ex cel

3.

sis

ALTO

Benedictus.

Allegretto. 8. solo.

Be — ne — dic — tus qui ve —

nit in no — mi — ne Do — mi — ni qui ve nit in nomine Domi

ni be — ne — dictus qui ve — nit in no — mine Domi — ni

be — ne — dic — tus qui ve — nit qui ve — nit qui ve — nit qui

ve — nit in no — mi — ne in no — mi — ne Do — mi — ni .

be — ne — dictus qui ve — nit in no — mi — ne Do — mi — ni qui ve

— nit in no — mi — ne Do — mi — ni be — ne — dictus qui

ve — nit qui ve — nit in no — mi — ne Do — mi — ni qui ve — nit in

no — mi — ne Do — mi — ni qui ve — nit qui ve — nit qui ve —

nit in no mi ne Domi — ni

na Hosan — na Ho — sanna in ex — celsis Ho — san — na in exc —

— cel — sis Ho — sanna in exc — cel — sis.

ALTO.

7

Agnus. *Larghetto tut p*

Ag-nus De-i qui-tol-lis qui-tol-lis

lis pec-ca-ta mun-di mi-se-re-re mi-se-re-re

no-bis mi-se-re-re no-bis Ag-nus De-i qui-

tol-lis qui-tol-lis pec-ca-ta mun-di mi-se-re-re

nobis mi-se-re-re mi-se-re-re no-bis

Ag-nus De-i qui-tol-lis qui-tol-lis pec-ca-ta mun-

di do-na no-bis pa-cem dona do-na nobis

pa-cem do-na no-bis pa-cem do-na do-na no-bis

pa-cem do-na do-na no-bis pa-cem do-na no-bis

pa-cem do-na do-na no-bis pa-cem do-na no-bis

do-na pa-cem do-na pa-cem.

TENORE.

1.

Kyrie.

Adagio *8'* *tut p*

Ky-ri-e e-lei-i-son Ky-ri-e e-

fr *p* *3.*

le-i-son Ky-ri-e e-le-i-son Kyrie e-le-i-son

1 *solo* *tut fr*

Chris-te e-le-i-son Chris-te e-le

tut p *fr*

Christe e-le-i-son Chris-te e-le

fr *p*

i-son Chris-te e-lei-son Chris-te e-le-i-

11. p

son Ky-ri-e e-le-i-son e-le-i-son e-

1.

le-i-son Christe e-le-i-son Kyrie e-le-i-son

fr *p* *1.*

Ky-ri-e e-le-i-son Ky-ri-e e-le-i-son

fr *p* *1.*

Ky-ri-e e-le-i-son Ky-ri-e e-le-i-son.

Gloria.

Alto *tut fr* *p*

Glori-a in ex-cel-sis De-o et in terra pax ho-

fr

mi-ni-bus bonae volun-ta-tis lau-da-mus te bene-di-cimus

p *1*

te a-do-ra-mus te glori-fi-ca-mus te

15

TENORE.

p
 grati—as a—gi—mus ti—bi propter magnam glo—ri—am
 tu—am *1.* Do—mi—ne De—us rex coe—les—tis De—us pater om
 ni—po—tens *1.* Do—mi—ne fi—li—u—ni ge—ni—ti
 Je—su Chris—te *1.* Do—mi—ne De—us agnus De—i fi—
 li—us Pa—tris *p* qui tol—lis pec—ca—ta mundi
pp mi—se—re—re no—bis qui tol—lis pec—ca—ta
1. p mundi sus—ci—pe de pre—ca—ti—o—nem nos—tram
fr qui se—des ad dex—te—ram Pa—tris *p* mi—se—re—re no—
1. fr bis quoniam tu so—lus sanctus tu so—lus Do—minus tu
 so—lus al—tis—si—mus Je—su Chris—te cum san—cto spi—ri
 tu in glo—ri—a De—i Pa—tris amen a—men a—
 men amen a—men.

TENORE .

3.

Credo.

Allabreve

tut. fr
Cre-do in u-num De-um Pa-trem omni-po-ten-tem

fac-to-rem coe-li et ter-rae vi-si-bi-li-um om-ni-um et

in-vi-si-bi-li-um et in u-num Do-minum Je-sum Chri-stum fi-li-um

De-i uni-ge-ni-tum et ex Pa-tre na-tum ante om-nia sae-cu-la

De-um de Deo lu-men de lu-mi-ne De-um ve-rum de Deo ve-

ro ge-ni-tum non fac-tum con-sub-stan-ti-a-lem Pa-tri per

quem om-ni-a facta sunt qui pro-pter nos ho-mi-nes et pro-pter

no-stram sa-lu-tem de sce-n- — — — — — dit de coe- — — — — — lis

et in car-na-tus est de spi-ri-tu sanc-to ex Ma-

ri-a Vir-gi-ne et ho-mo fac-tus est cruci-fixus

e-tiam pro nobis sub Pon-ti-o Pi-la-to pas-sus et se-pul-

tus est et resur-rex-erit ter-tia die se-cundum scrip-tu-ras *f. s.*

TENORE.

et as-cendit in coelum se-det ad dex-te-ram Patris et

i-te-rum ven-tu-rus est cum glori-a ju-di-ca-re vi-vos et

mor-tu-os cu-jus regni non e-rit fi-nis

et in Spi-ri-tum san-ctum Do-mi-num et vi-vi-fi-can-tem qui ex Pa-tre fi-li

o-que pro-ce-dit, qui cum Pa-tre et fi-li o-si-mul a-do-

ratur et con-glo-ri-fi-ca-tur qui lo-cu-tus est per Pro-

phe-tas et u-nam san-ctam ca-tho-li-cam et a-pos-to-li-

cam ec-cle-si-am con-fi-te-or unum bap-tis-ma in re-missi-

o-nem pec-ca-to-rum et ex-specto resurre-cti-o-nem mortu-

o-rum et vi-tam ven-tu-ri sae-cu-li a-

men a-men a-

men a-men a-

تحریر

[illegible][illegible]

tu *mf* *sanc* *tu sanc* *tu* *Do* *minus*

De — us Do — mi — nus De — us Do — mi — nus De — us Do — mi — nus De — us Sa — ba — oth.

A single staff of handwritten musical notation. It begins with a treble clef and a key signature of one flat (B-flat). The notation includes several measures with notes, rests, and a first ending bracket labeled '1.' at the end. The handwriting is in brown ink on aged paper.

Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody consists of eighth and quarter notes with rests, spanning three measures.

A single staff of handwritten musical notation. It begins with a treble clef and a key signature of one flat (B-flat). The notation includes a half note, a dotted half note, and several eighth notes, some beamed together. There are also rests of various durations. The ink is dark brown on aged, slightly yellowed paper.

A handwritten musical score on a single five-line staff. The first measure contains four notes: a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The second measure is a whole rest, indicated by a horizontal line with a small 'v' underneath it. Above the second measure is a circled number '3.'. The third measure contains two notes: a half note D5 and a half note E5. The fourth measure is a whole rest, also indicated by a horizontal line with a small 'v' underneath it. The manuscript shows signs of age, including ink bleed-through from the reverse side and some staining.

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TENORE :

Benedictus.

Allegretto solo.

Be-ne-dic-tus qui ve-nit

ve-nit in no-mi-ne Do-mi-ni qui venit in nomine

Do-mi-ni be-ne-dic-tus qui ve-nit in no-mi-ne

Do-mi-ni be-ne-dic-tus qui venit qui venit in nomine in

no-mi-ne Do-mi-ne be-ne-dic-tus qui

ve-nit in no-mi-ne Do-mi-ni qui venit qui

ve-nit in no-mi-ne Do-mi-ni be-ne-dic-tus qui

ve-nit qui ve-nit in no-mi-ne Do-mi-ni qui ve-nit in

no-mi-ne Do-mi-ni qui venit qui venit qui ve-

nit in no-mi-ne Do-mi-ni Hosan-na

Hosan-na Hosan-na in ex-cel-sis Ho-san-na in ex-

cel-sis Ho-san-na in ex-cel-sis.

TENORE

7

Agnus. *Larghetto tutt p*

Ag — nus De-i qui tol — lis qui tol —

lis pec — ca — ta mun — di mise — re — — — re no —

bis mi — se — re — — — re no — bis Ag — nus De-i qui

tollis qui tollis pec — cata mun — di mi — se

re — re no — bis mi — se — re — re mi — se — re — re no — bis

Agnus De-i qui tol — lis qui tollis pec — ca — ta mun —

di. *un poco più moto* do — na no — bis pa — cem do — na no — bis.

pa — cem do — na no — bis pa — cem do — na do — na no — bis

pa — cem do — na do — na no — bis pacem do — na nobis

pacem do — na do — na no — bis pacem do — na nobis pacem

do — na no — bis do — na no — bis pacem pa — cem do — na

pa — cem do — na pa — cem.

Bayrische
Staatsbibliothek
München

BASSO.

1.

Adagio. 6 *tut p*

Kyrie.

1. Kyrie — e — le — i — son

Ky-ri-e e — lei — son Ky-ri-e e — le-i — son Kyri-e e —

3 P le — i — son *3 fr* Christe e — le — i — son Chri

ste — le — i — son e — le — i — son e — le — i — son e —

5. tut p le — i — son Ky-ri-e e — le — i — son

Ky-ri-e e — le-ison Kyrie e — le-ison Ky-ri-e e — le-i — son

fr Kyrie e — le-i — son Kyrie e — le — i — son Kyrie e — le-ison

decrease. pp Ky-ri-e e — le-i — son Ky-ri-e e — le — i — son.

Allo *tut fr*

Gloria.

Glo-ri-a in ex cel — sis De — o

p et in ter-ra pax ho — mi-ni — bus bo — nae vo — lun — ta

fr tis lau — da — mus te be — ne — di — ci — mus te a —

fr do — ra — mus te glo — ri — fi — ca — mus te *1. 2o.*

p
grati-as a-gimus ti-bi propter magnam gloriam tuam

1.
Do-mi-ne Deus rex coe-les-tis Deus pater om-ni po-

1.
tens Do-mi-ne fi-li u-ni ge-ni-te Jesu Chris-te

Do-mi-ne Deus agnus De-i fi-lius Pa-tris

p *>* *pp* *>*
qui tollis pec-ca-ta mundi mise-re-re no-bis qui

1. *p* *fr.*
tollis pec-ca-ta mundi susci-pe de precati-o-nem

fr. *p*
nos-tram qui sedes ad dex-ter am Pa-tris mise-re-re no

1. *fr.*
bis quoni-am tu so-lus sanc-tus tu so-lus

Do-minus tu so-lus at-tis-si-mus Je-su Christe

cum sancto spi-ri-tu in glo-ri-a De-i Pa-tris a-

men a men a

tr.
men a men a men.

BASSO

3.

Credo.

Allabreve tut. ff

Cre-do in unum De-um Patrem om-ni po-
 tentem fac-to-rem coeli et terrae vi-si-bi-li-um omnium et
 in-vi-si-bi-li-um et in unum Do-minum Jesum Christum filium
 De-i u-ni-geni-tum et ex Pa-tre na-tum ante omni-a
 sae-cu-la Deum de De-o lumen de lumine De-um
 verum de Deo ve-ro geni-tum non factum con-sub-stan-ti-a-lem
 Patri per quem om-ni-a fac-ta sunt qui propter nos homi-nes et
 propter nostram sa-lutem des-cen-dit de coelis.
 et in-car-na-tus est de Spi-ri-tu sanc-to ex Mari-a
 Vir-gi-ne et ho-mo fac-tus est cruci-fix-us
 e-tiam pro nobis sub Pon-ti-o Pi-la-to pas-sus et se-pultus
 est et resur-rexit ter-tia die se-cundum scrip-turas

BASSO.

5.

Sanctus. *Adagio.* 3. *tut p* *fr*

sanc *tus sanc*

tus *sanc* *tus sanc*

tus *Do-mi-nus Deus Do-mi-nus Deus Do-mi-nus Deus Sa-ba-oth,*

Allo assai *tut fr* *Ple-ni sunt coe-li et ter-ra glori-a tu-a*

glo-ri-a tu-a glo-ri-a tu-a glo

ri-a tu-a Ho-san-na in ex-

cel-sis Ho-san

na

in ex-cel-sis *Hosanna in ex-cel-sis* *Hosanna in ex*

celsis *Hosanna in ex-cel-sis* *Ho*

sanna in ex-cel-sis *Hosanna in ex-cel-*

sis.

BASSO.

Benedictus. *Allegretto* *S. solo.*

Be-ne-dictus qui ve-
 nit in no-mi-ne Do-mi-ni qui ve-nit in nomi-ne Domi-
 ni be-ne-dictus qui venit in no-mine Domini
 be-nedic-tus qui venit in no-mine in no-mi-ne
 Do-mi-ni be-ne-dictus qui venit in nomine
 Domi-ni qui ve-nit qui ve-nit in no-mi-ne Do-mi-
 ni be-ne-dic-tus qui ve-nit ve-nit qui
 ve-nit ve-nit in no-mi-ne Do-mi-ni qui ve-
 nit qui ve-nit qui ve-nit in
 no-mine Domi-ni Ho-sanna Ho-sanna Ho-
 sanna in ex-celsis Ho-sanna in ex-cel-sis Ho-
 sanna in ex-cel-sis.

BASSO.

7.

Larghetto. *tut p*

Agnus.

Ag-nus De-i qui tol-lis qui tol-

lis pec-ca-ta mundi mi-se-re-re no-bis mise

re-re no-bis Ag-nus De-i qui tollis

mi-se-re-re no-bis mi-se-re-re mise-re-re mi-se

re-re no-bis Agnus Dei qui tollis qui tol-lis pec

ca-ta man-di do-na no-bis

pa-cem do-na do-na nobis pa-cem do-na no-bis

pa-cem do-na dona no-bis pa-cem do-na do-na

no-bis pacem dona nobis pacem do-na dona no-bis pacem

dona no-bis pa-cem do-na nobis pa-cem do-na

do-na no-bis pa-cem dona pacem dona

pa-cem.

Bayrische
Staatsbibliothek
München

Kyrie.

Adagio.

Musical score for Kyrie, Violino II part, Adagio tempo. The score consists of nine staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music features various dynamics including *p*, *pp*, *sf*, and *rf*. The notation includes eighth notes, quarter notes, and half notes, with some measures containing rests. The piece concludes with a double bar line.

Gloria.

Allegro

Musical score for Gloria, Violino II part, Allegro tempo. The score consists of four staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The music features various dynamics including *sf*, *p*, and *pp*. The notation includes eighth notes, quarter notes, and half notes, with some measures containing rests. The piece concludes with a double bar line.

VIOLINO II^{do}.

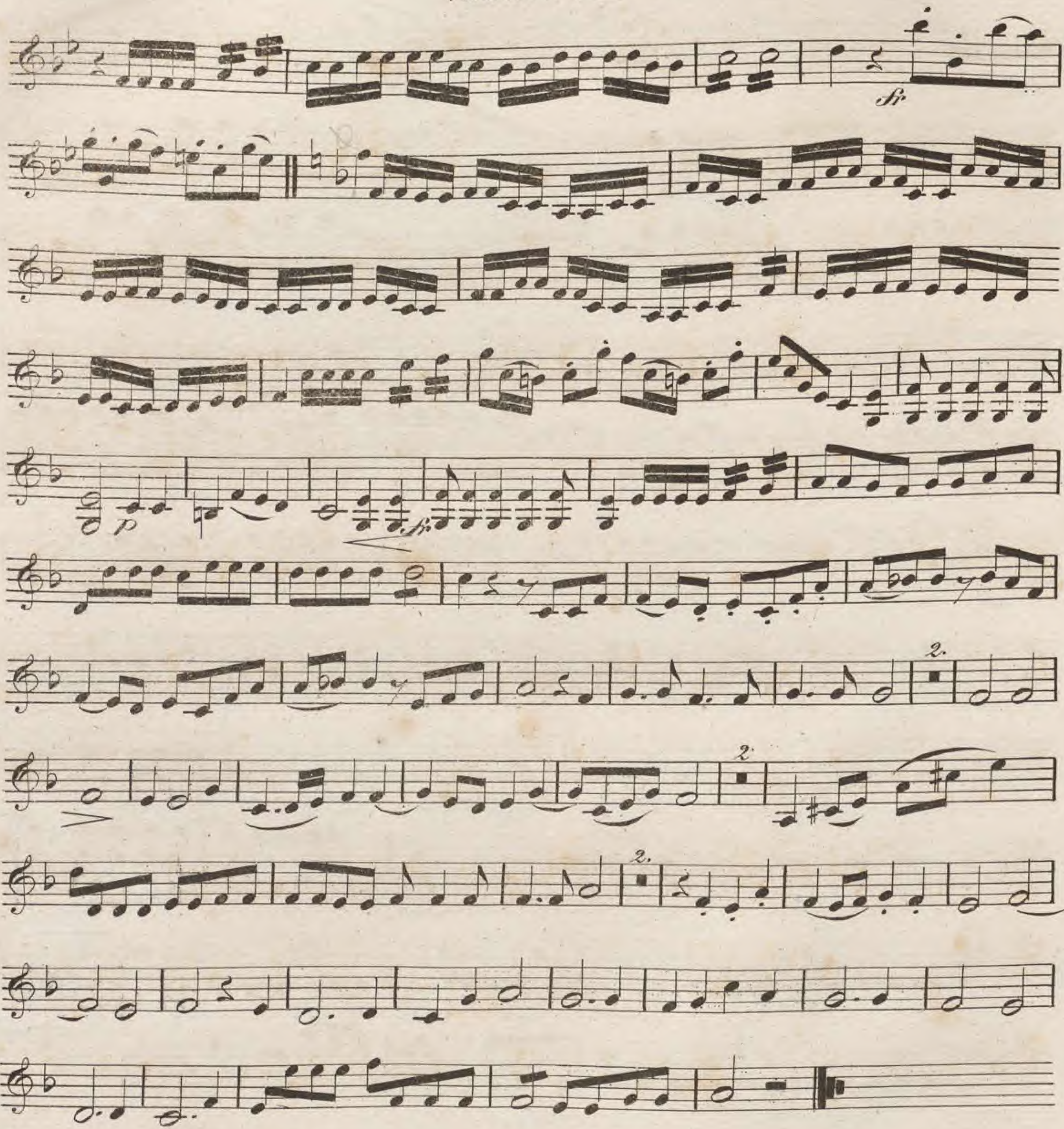
A musical score for Violino II, page 2. The score consists of 13 staves of music. The key signature is one flat (B-flat). The time signature is 2/4. The music features various dynamics including *sf* (sforzando), *p* (piano), and *pp* (pianissimo). The notation includes eighth notes, sixteenth notes, and rests. The piece concludes with a double bar line on the final staff.

3.

Credo.

16.

VIOLINO II^{do}.



A musical score for Violino II, consisting of 11 staves. The music is written in treble clef with a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. A dynamic marking of *sf* (sforzando) appears on the first staff. The piece concludes with a double bar line on the eleventh staff.

Sanctus. *Adagio*



A musical score for the 'Sanctus' section, consisting of two staves. The music is written in treble clef with a key signature of two flats and a common time signature (C). The tempo is marked *Adagio*. The first staff begins with a dynamic marking of *p* (piano). The second staff includes first and second endings, marked with '1.' and '2.' respectively. The piece concludes with a double bar line.

VIOLINO II^{do}.

5.

Allegretto.

Benedictus.

VIOLINO II^{do}.

p *f* *f* *piu moto* *f* *f*

Agnus. *Larghetto.* *tf* *p* *pp* *f*

f *p* *mf* *f* *sf* *p*

pp *un poco piu moto* *dol.* *f* *p*

f *p* *sf*

p *sf* *p* *pp*

VIOLA.

1.

Kyrie.

Adagio.

10 staves of musical notation for the Kyrie section. The notation includes notes, rests, and dynamic markings such as *p*, *sf*, and *pp*. The time signature is 3/4 and the key signature has two flats.

Gloria.

Allegro.

4 staves of musical notation for the Gloria section. The notation includes notes, rests, and dynamic markings such as *p* and *sf*. The time signature is common time (C) and the key signature has two flats.

VIOLA.

This page contains the musical score for the Viola part, which is written on a single staff. The music is in G major (one sharp) and 4/4 time. It consists of 16 measures. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. The first measure begins with a forte (*fr*) dynamic, followed by a piano (*p*) marking in the second measure. A crescendo hairpin is placed over measures 3 through 5. A second forte (*fr*) marking appears in measure 6. A decrescendo hairpin spans measures 7 through 9. A piano (*p*) marking is present in measure 10. A 4-measure rest is indicated in measure 11. A second forte (*fr*) marking occurs in measure 12. A 2-measure rest is shown in measure 13, followed by a piano (*p*) marking in measure 14. A decrescendo hairpin covers measures 15 and 16, which end with a forte (*fr*) marking. The score concludes with a double bar line at the end of the 16th measure.

VIOLA.

3.

Credo.

Allabreve.

The musical score for the Viola part of the Credo section is written in Allabreve time. It begins with a treble clef and a key signature of one flat. The tempo is marked 'Allabreve'. The score consists of 14 staves of music. It includes various musical notations such as notes, rests, beams, and slurs. Dynamics include 'f' (forte), 'p' (piano), and 'sf' (sforzando). There are also markings for '3' (triplets) and '4.' (quadruplets). The piece concludes with a double bar line and the marking 'f.s.' (fine).

VIOLA.

Violin part of a musical score, measures 1-14. The music is in G major (one sharp) and 4/4 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *sf* (measures 1, 3, 5, 11), *pp* (measure 2), and *p* (measure 10). Measure numbers 2, 4, and 14 are indicated above the staff.

Adagio

Sanctus.

Sanctus part of a musical score, measures 15-17. The music is in G major and common time (C). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (measures 15, 16) and *sf* (measure 17). Measure numbers 4 and 14 are indicated above the staff.

VIOLA.

5.

Allo assai

First section of the Viola part, marked *Allo assai*. It consists of six staves of music. The first staff begins with a 3/4 time signature and a key signature of two flats. The music features various dynamics including *ff*, *rf*, and *f*. The notation includes eighth notes, sixteenth notes, and rests.

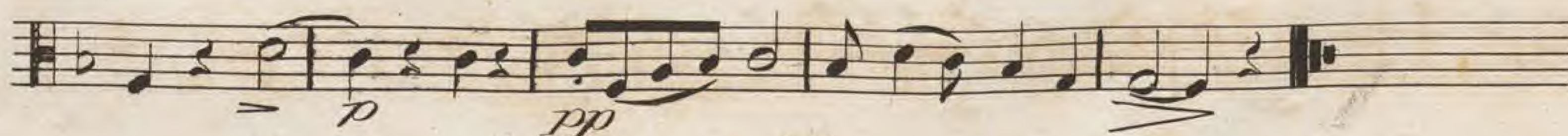
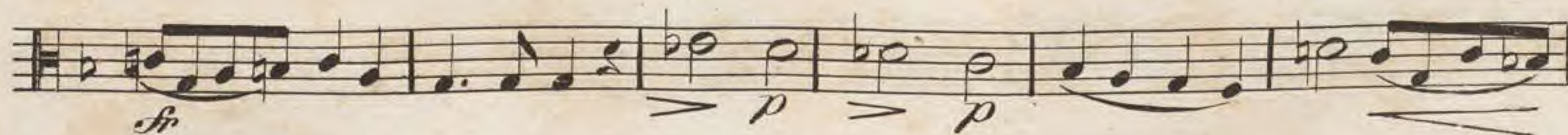
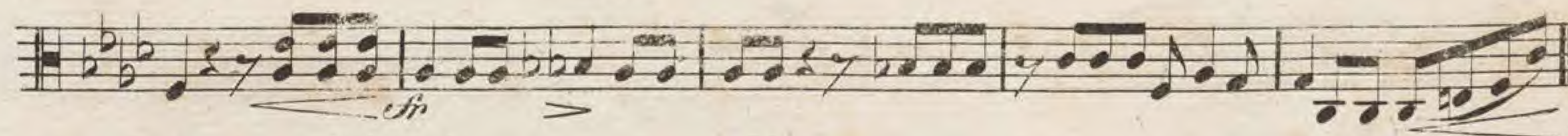
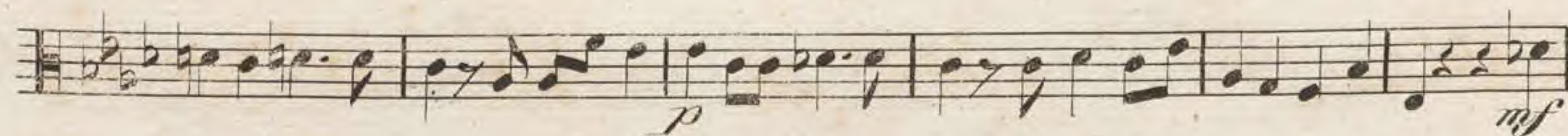
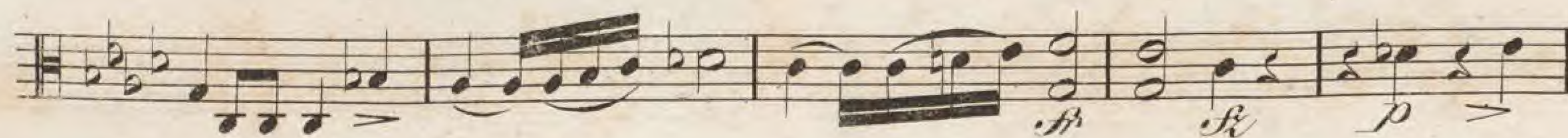
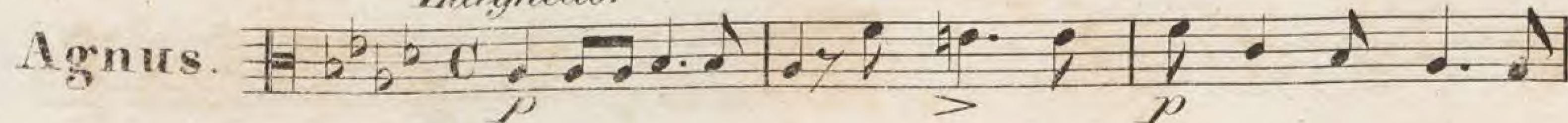
Allegretto.

Benedictus.

Second section of the Viola part, marked *Benedictus* and *Allegretto*. It consists of seven staves of music. The first staff begins with a key signature of two flats and a *p* dynamic. The music features various dynamics including *p*, *sf*, and *f*. The notation includes eighth notes, sixteenth notes, and rests.

6.

VIOLA. *piu moto.*



CLARINETTO I^{mo} in B.

1.

Kyrie. *Adagio.*

4. *p*

sf *p*

sf *p*

sf

1. *sf*

2. *p*

3. *p*

4. *sf*

5. *sf*

Gloria. *Allegro.*

sf *sf*

3. *sf* *solo*

sf

sf *sf*

sf *sf*

6. *sf* *sf*

2. *sf*

3. *sf*

1. *sf*

CLARINETTO I^{mo} in B.

CLARINET

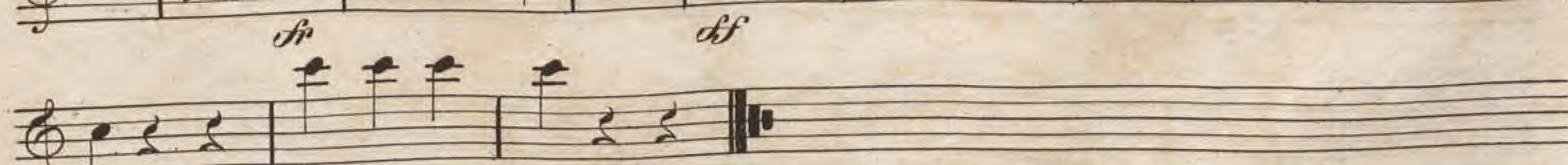
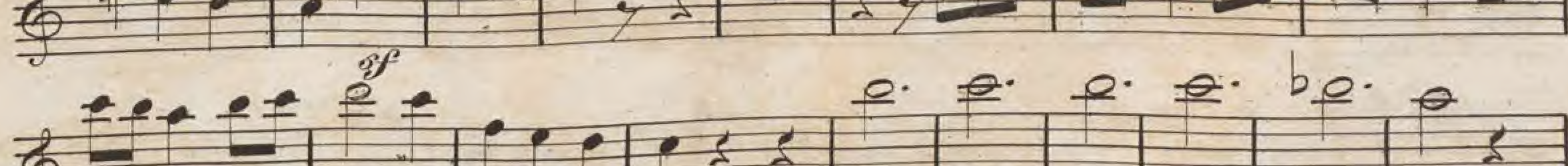
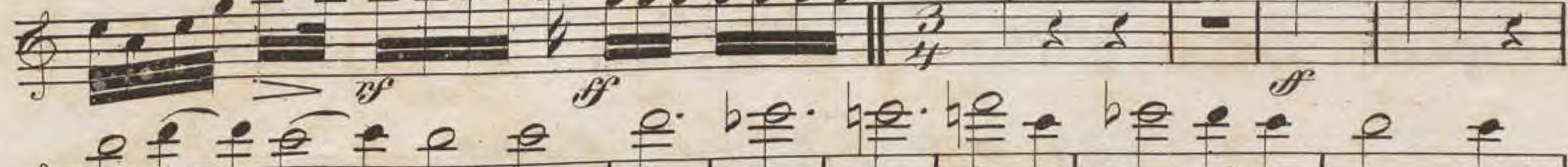
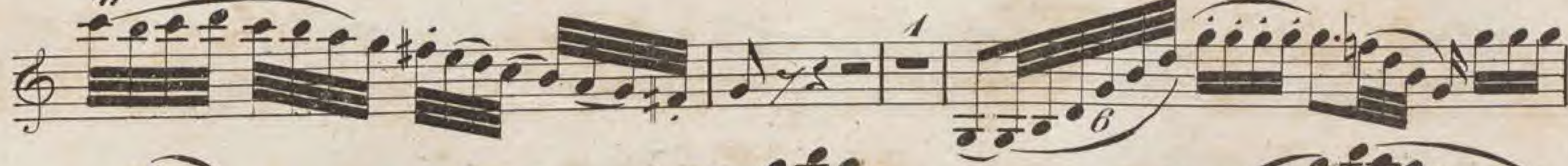
Handwritten musical score for Clarinet, featuring three staves with treble clef and key signature of one sharp (F#). The first staff contains a melodic line with slurs and ties. The second staff is marked "solo" and contains a more complex melodic line with slurs and ties. The third staff contains a bass line with whole and half notes, ending with a double bar line.

Credo. *Allabreve.*

The musical score is written on ten staves. The first staff begins with the word "Credo." and the tempo marking "Allabreve." The music is in a key with one sharp (F#) and a 2/4 time signature. The notation includes various note values (half notes, quarter notes, eighth notes), rests, and dynamic markings such as *fr* (forte), *p* (piano), and *ff* (fortissimo). There are also numerical markings like 3, 4, 7, 12, and 13, which likely indicate measures or specific points in the piece. The handwriting is in brown ink on aged paper.

CLARINETTO I^{mo} in B.

3.



CLARINETTO I^{mo} in B.

Benedictus.

Allegretto.

solo.

dol

L

solo.

Sp

piu moto.

Si

B

1

of

Agnus .

Larghetto

p

So

A

ms.

m

17

ff

p

fin

un poco più moto.

dol

尸

*Fr**St*

B

p

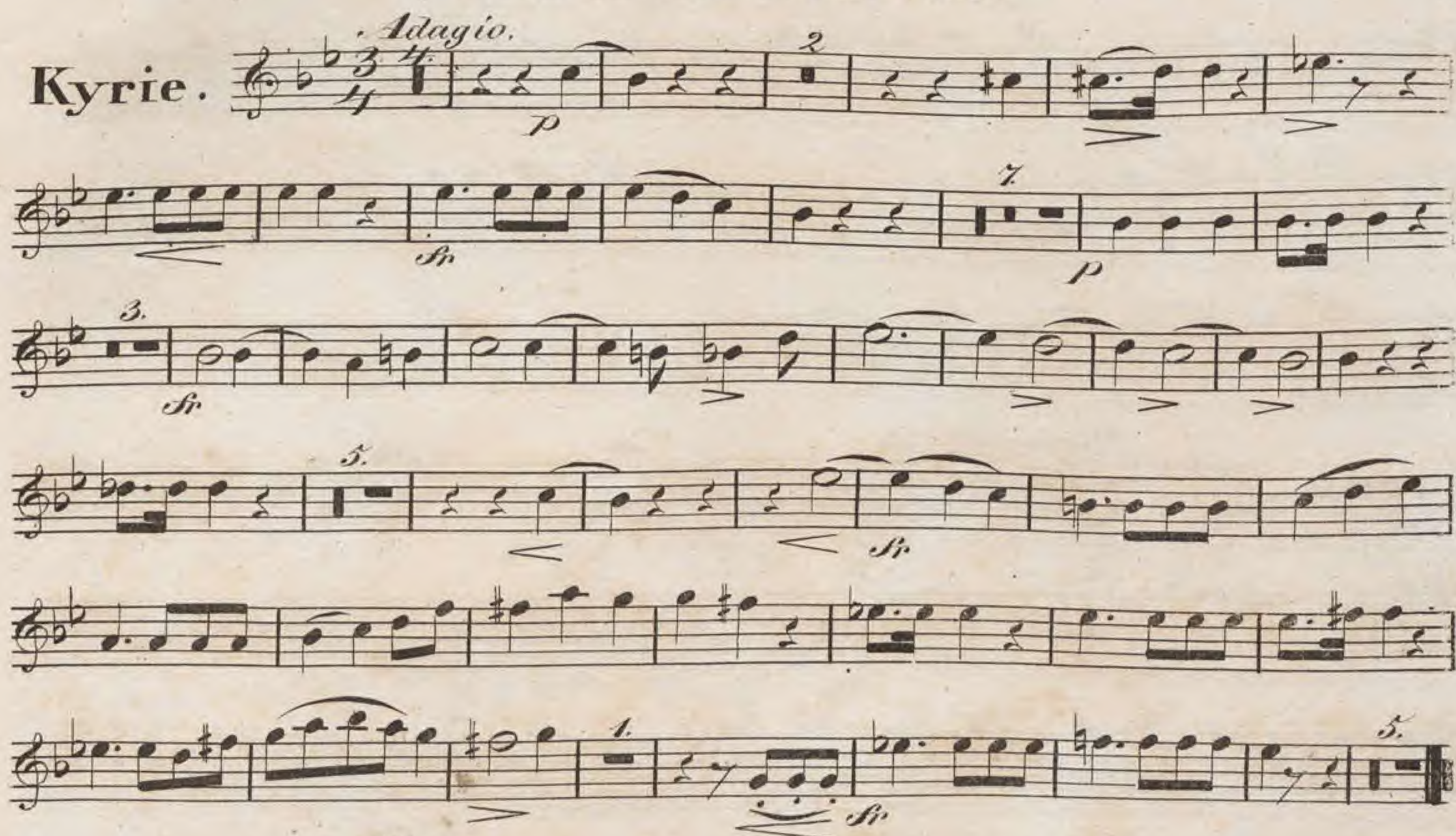
p

pp

302.

CLARINETTO II^{do} *in B.*

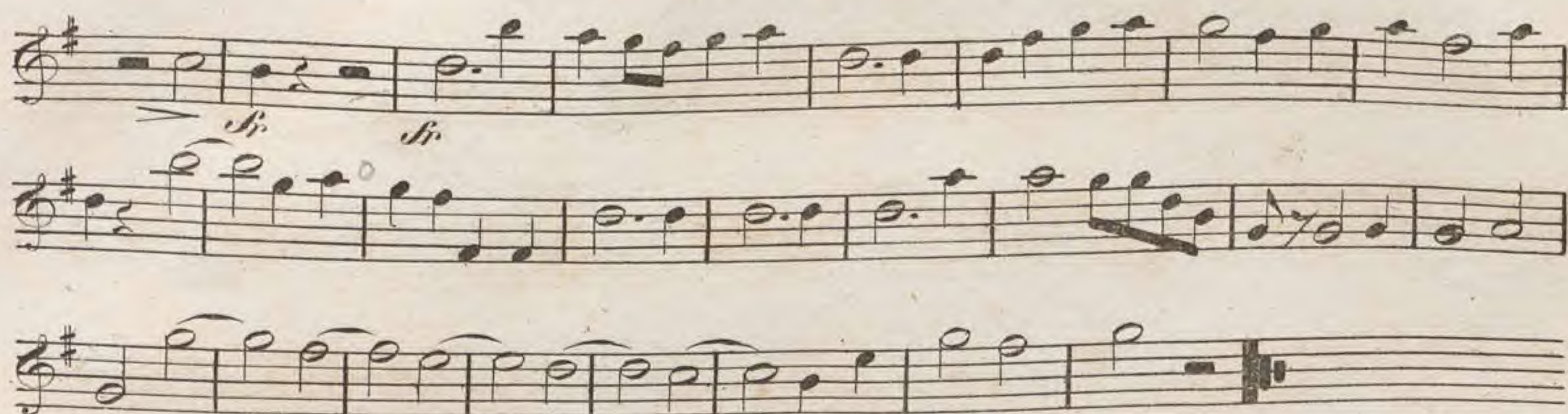
Kyrie. *Adagio.*



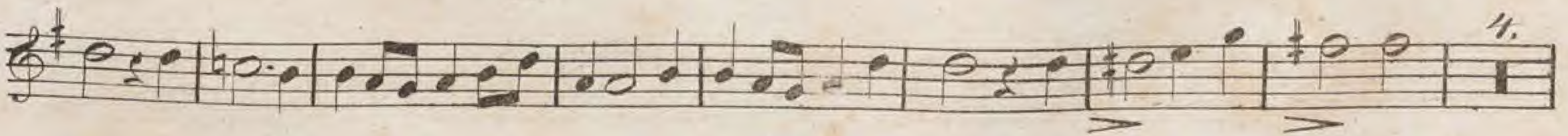
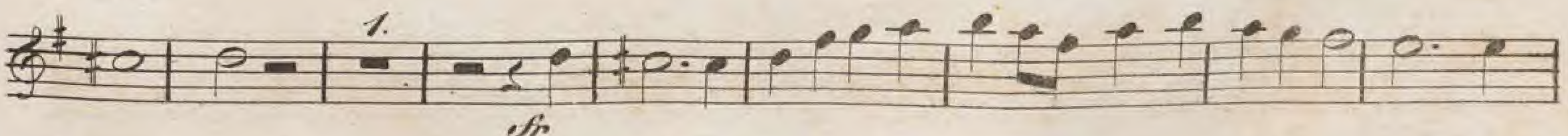
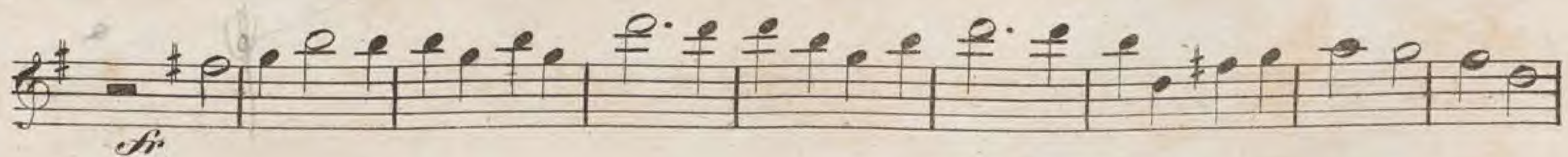
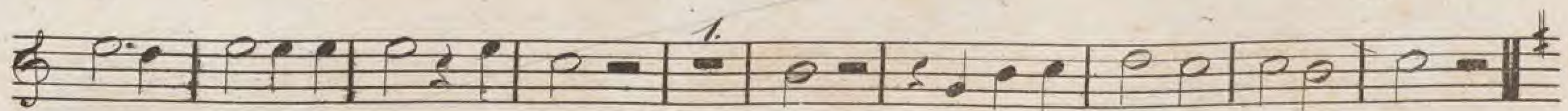
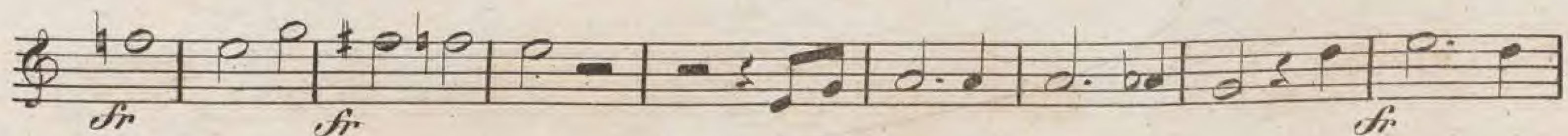
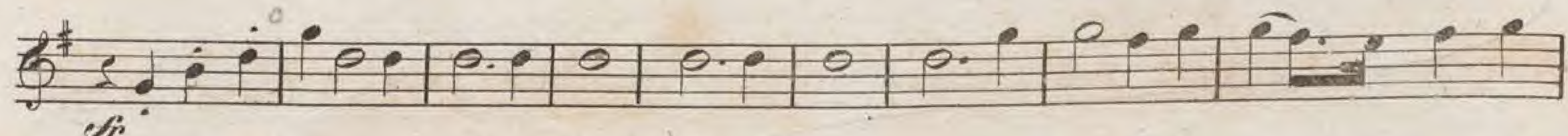
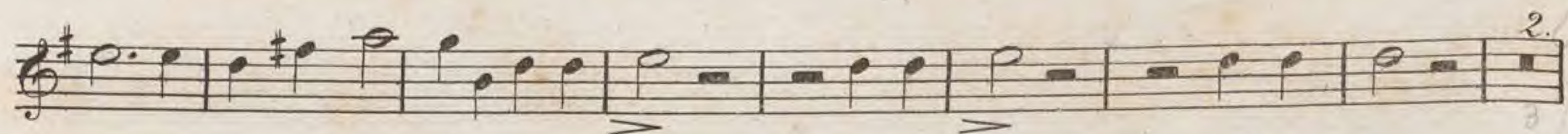
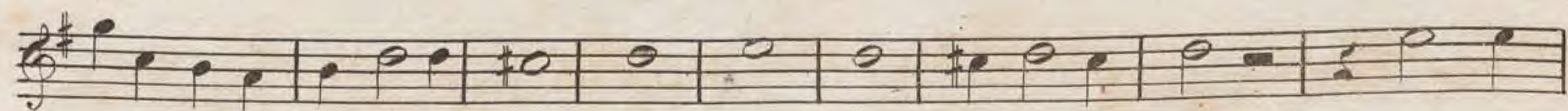
Gloria. *Allegro.*



2.

CLARINETTO II do in B.

Credo. *Allabreve.*



CLARINETTO II do in B.

3.

First section of musical notation for Clarinet II, featuring three staves with various notes and rests.

Adagio.

Sanctus

Second section of musical notation for Clarinet II, featuring three staves with various notes and rests, including dynamic markings like *sf* and *sfz*.

Allegretto.

Benedictus.

Third section of musical notation for Clarinet II, featuring three staves with various notes and rests, including dynamic markings like *p*, *dol*, and *sf*.

CLARINETTO II^{do} in B.

Agnus. *Larghetto*

CORNO I^{mo} in Es.

Kyrie.

Adagio.

Kyrie.

Adagio.

2.

p

sf

f

p

Sr

Sr

1

1

Sr

Sr

Allegro in E.

ff

Gloria.

Allegro in F.

Handwritten musical score for "Gloria." in C major, 4/4 time, by Franz Schubert. The score is written on seven staves. The title "Gloria." is prominently displayed in the center. The tempo "Allegro in E." is written above the first staff, and the dynamic "ff" (fortissimo) is written above the last staff. The score includes various musical notations such as notes, rests, and bar lines. The manuscript is on aged, slightly yellowed paper.

Credo.

Allabreve in F.

Allabreve in F.

Credo.

Sr

2

ten

4.

12

6

3.

p

Sr

15.

CORNO II^{do} in F

1.

Kyrie. *Adagio*

Gloria *Allegro.*

Credo. *Allabreve in F*

CORNO II^{do} in F.

Musical score for Horn II^{do} in F. The score is divided into three main sections: **Sanctus**, **Benedictus**, and **Agnus**.

Sanctus: Begins with a tempo marking of *Adagio in B. alto*. The music features various dynamics including *sf* (sforzando), *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). It includes a section marked *allegro assai* with a tempo change.

Benedictus: Marked *Allegretto in F.*, this section continues with complex rhythmic patterns and dynamics such as *sf*, *p*, and *ff*. It includes a section marked *piu moto.* (faster).

Agnus: Marked *Larghetto in F.*, this section features a slower tempo. It includes a section marked *un poco piu moto* (a little faster). The score concludes with a final section marked *pp* (pianissimo).

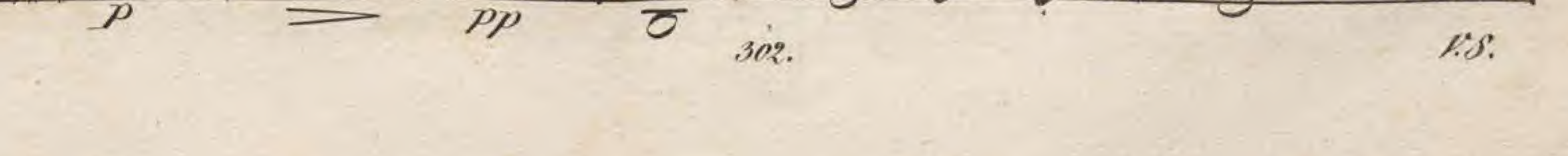
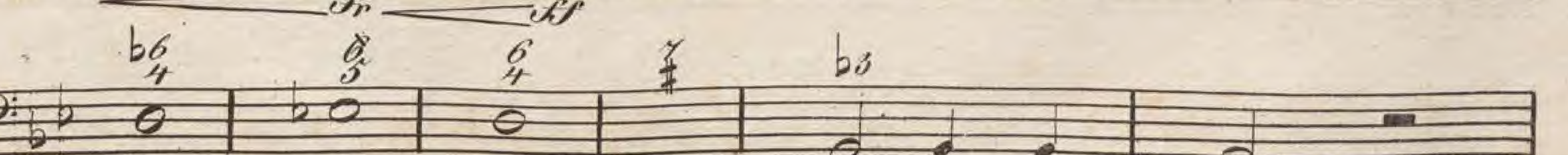
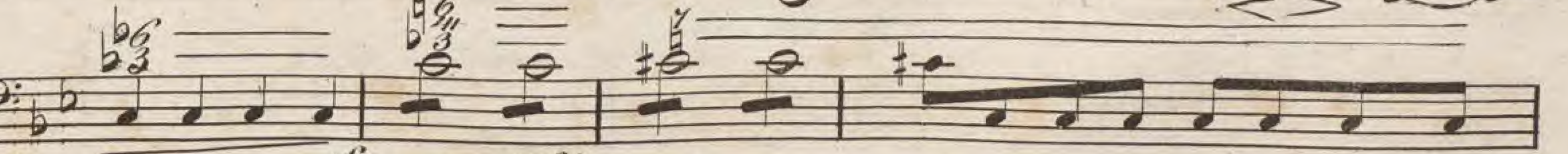
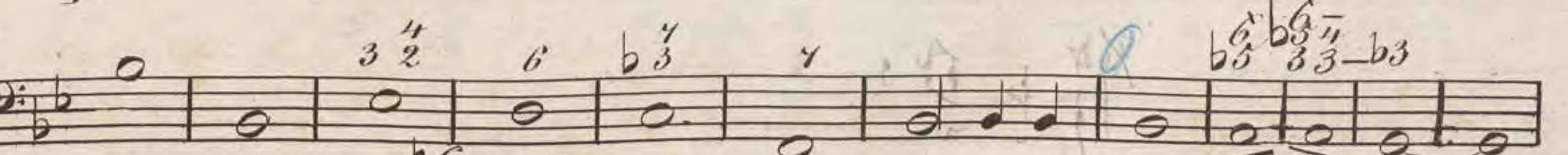
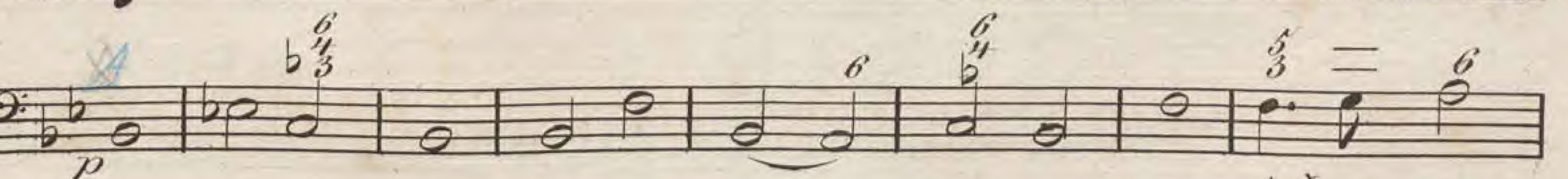
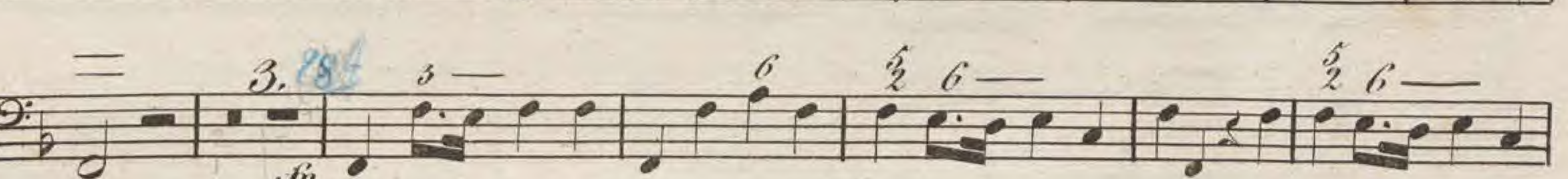
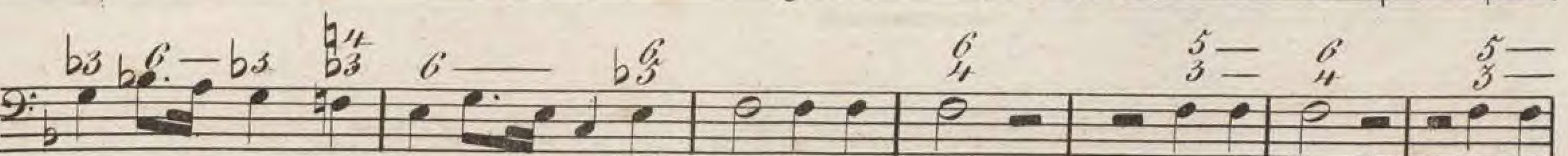
The score is written for Horn II in F, with a key signature of one flat (B-flat). The time signature is 2/4. The page number 302 is visible at the bottom.

2.

ORGANO.

This is a handwritten musical score for organ, consisting of ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a style typical of 18th or 19th-century manuscript notation. Dynamic markings include *p* (piano), *fr* (forzando), and *pp* (pianissimo). There are also numerous fingerings indicated by numbers 1-5 and 6-8. The score is divided into measures by vertical bar lines. Some measures contain complex figures or ornaments. The overall layout is clean, with clear handwriting and good spacing between staves.

ORGANO.



4.

302.

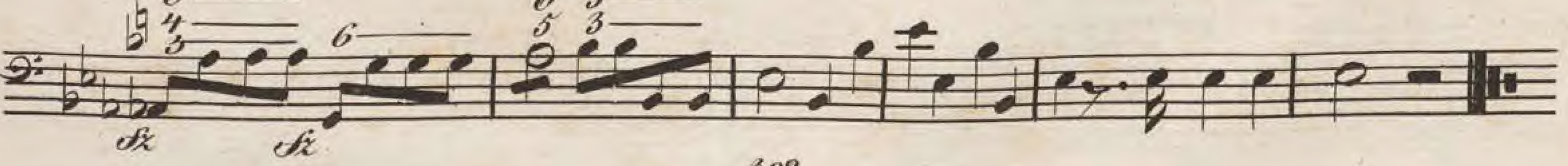
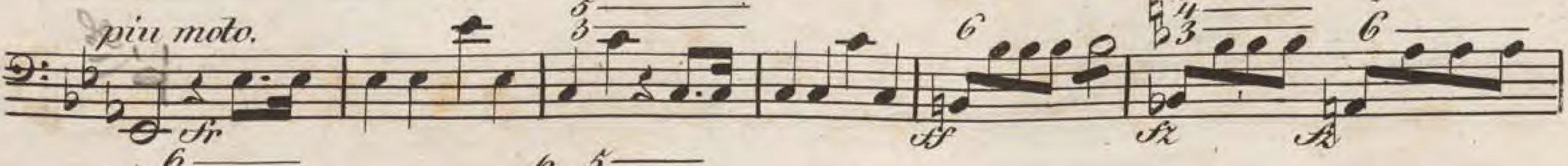
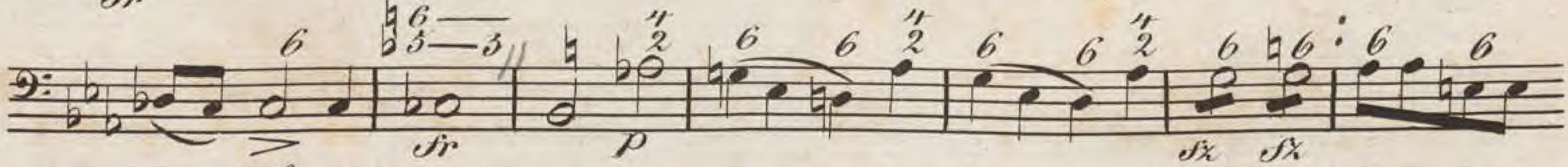
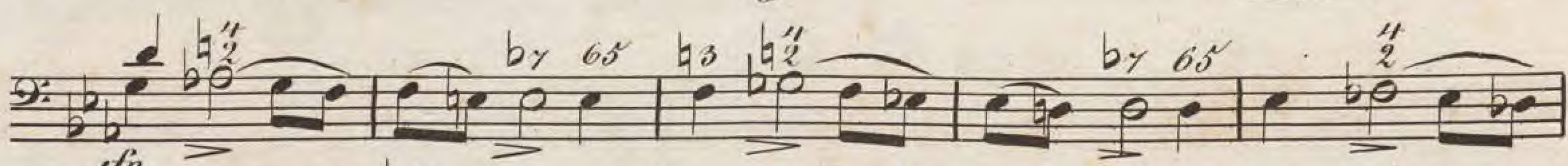
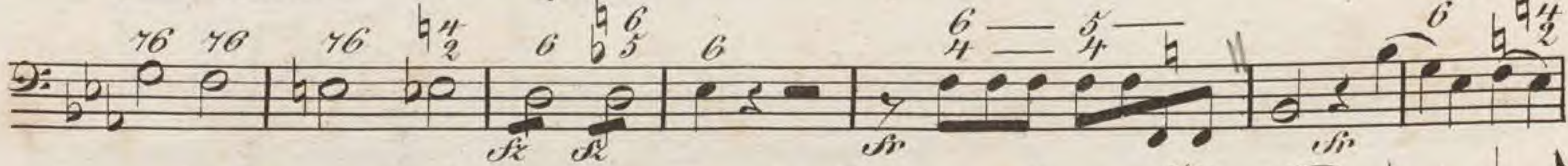
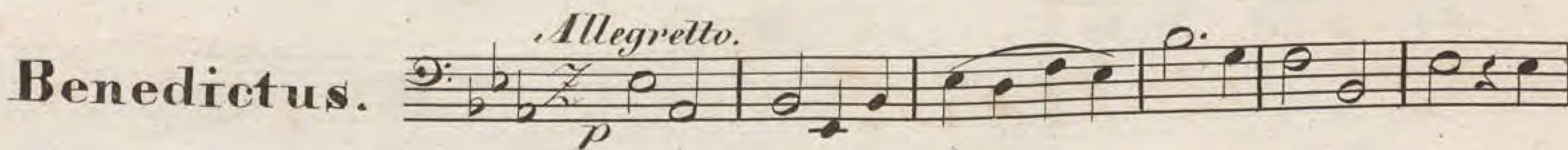
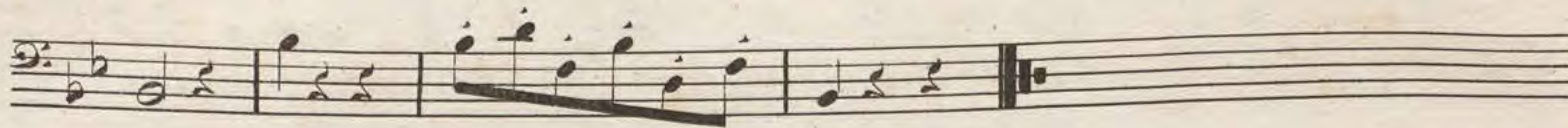
ORGANO.

Organ prelude musical score consisting of three staves. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-5 above notes. The key signature has one flat (B-flat), and the time signature is 4/2. The piece concludes with a double bar line.

Adagio
Sanctus. *P* *tasto solo*

Sanctus musical score consisting of nine staves. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-5 above notes. The key signature has one flat (B-flat), and the time signature is 4/2. The piece includes dynamic markings such as *p*, *ff*, and *sf*. The word *allegro assai* appears above the fourth staff. The piece concludes with a double bar line and the marking *1.*

ORGANO.



ORGANO.

Agnus.

Larghetto.

The score is written for organ and consists of 12 staves. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo is marked *Larghetto*. The piece is characterized by complex fingerings and various dynamic markings including *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), *ff* (fortissimo), *un poco più moto*, and *dol.* (dolce). The notation includes many accidentals and rests, with some measures containing multiple notes. The piece concludes with a final cadence marked *ppp* (pianississimo).